

UNIVERSITY OF TORONTO
ROYAL CONSERVATORY OF MUSIC

THE OPERA SCHOOL PRESENTS

'Die Kluge'

The King and the Clever Girl

by CARL ORFF

MACMILLAN THEATRE
Edward Johnson Building
8.00 p.m.

Friday, February 18th

1966

Saturday, February 19th

STORY OF THE OPERA

This is a story of a wise woman who was clever enough to manage a king and his kingdom without losing his love. It is told with the help of three tramps who weave in and out of the fabric of the story as both players and spectators.

A peasant discovers a golden mortar in his field, and takes it to the King for a reward. As the Clever Girl has foretold, the peasant is thrown into prison because he has not produced a golden pestle as well.

The King orders the Clever Girl to his palace and poses three riddles to test her wisdom. Her answers are delightfully correct. The King releases the peasant and marries this paragon of wisdom.

A Donkey Man and a Mule Man have an argument over the ownership of a certain foal. The King, angry over the loss of a chess game, unjustly decides in favour of the Mule Man.

The Clever Girl arranges that the King will discover the unlucky Donkey Man fishing, on dry land. "If a mule can produce a foal, why then, the dry land might produce a fish!". But the Clever Girl has been too clever this time. The King accuses his wife of subterfuge and infidelity, and banishes the Donkey Man to jail. The King tells the Clever Girl to leave his house forever. She may put only one cherished possession in a chest and take it with her as a parting gift. The Clever Girl tends to her husband's supper and lulls him to sleep.

The opera ends with a charming surprise the Clever Girl will remain Queen after all.

PRODUCTION STAFF

Assistant to Mr. Torel	Werner L. Graf
Film Continuity and Production Assistant	Wendy Talfourd-Jones
Assistant to Mr. Russell	Donald Acaster
Stage Manager	Loraine Spencer
Assistant Stage Managers	Therese Desjardins
	Wendy Stockwell Carmen Gagnon
Wardrobe Mistress	Elizabeth Pickett
Make-Up	Alex Szlavnicz Aiko Suzuki
Projection and Construction Crew	William Severin
	Douglas Fenton
	(Technical Director, Neptune Theatre, Halifax — on study grant from the Canada Council)
	Therese Desjardins
Set Construction	William Severin
Stage Lighting Control Operator	Nicholas Ayre
Film and Slide Scenario Development	Herman Geiger-Torel
	Lawrence Schafer
	Wallace A. Russell
	Stephen Ford

DIE KLUGE

MUSIC DIRECTION	ETTORE MAZZOLENI
STAGE DIRECTION	HERMAN GEIGER-TOREL
SET AND COSTUME DESIGN	LAWRENCE SCHAFER
LIGHTING DESIGN AND	
PRODUCTION CO-ORDINATION	WALLACE A. RUSSELL
FILM REALIZATION AND CONSULTANT	STEPHEN FORD

CAST

THE KING	RICHARD BRAUN
THE PEASANT	MAURICE BROWN
THE PEASANT'S DAUGHTER	NANCY GOTTSCHALK (Friday)
	MARILYN BREWER (Saturday)
THE JAILER	LLOYD DEAN
THE MAN WITH THE DONKEY	ERNEST ATKINSON
THE MAN WITH THE MULE	PAUL FREDERICS
FIRST TRAMP	ROBERT JEFFREY
SECOND TRAMP	ROBERT CARLEY
THIRD TRAMP	HERMAN ROMBOUITS
MUSICIANS AND SERVANTS	JOSEPH BALINT ANGELO CALENDRELLO RONALD GRANER IGOR SAIKA-VOIVOD GIOACCHINO GITTO PETER MILNE

There will be no Intermission.

The Royal Conservatory of Music gratefully acknowledges the
co-operation of Actors' Equity Association.

Costumes supplied by Malabar Costumer, Ltd.
Projection equipment courtesy Strand Electric
MacPherson cartoons courtesy of Toronto Star

ORCHESTRA

First Violins

Andrew Dawes (Concertmaster)
 Gordon Cummings
 Ian Grant
 Peggy Ryan
 Karoly Sziladi
 Annamaria Szigeti
 Imant Raminsh
 Rosemarie Klimasko
 Noriko Hayashido
 Isabel Vila
 Alec Wilson

Second Violins

Kenneth Perkins (leader)
 Donna Oraschuk
 Patricia Shand
 Nadya Klimasko
 Jaak Liivoja
 Victor Likwornik
 Ann Nichols
 Harry Skura

Violas

Terry Helmer (leader)
 Margot Burton
 John Barnum
 Marian Moody
 Marion McDougal
 Louise LePage
 Sharon Tsafaroff

Cellos

Marcel St. Cyr (leader)
 Norman Abbott
 Jim Reid
 Carol Marshall
 Murray Charters
 Paul Darby
 Jose Shapero
 Carol Ann Gibson
 Marsha Budish

Basses

Odna Brain
 Peter Ness
 Edward Tait

Flutes

Jadwiga Bornyi
 Suzanne Shulman
 Margaret Ready

Piccolos

Margaret Ready
 Suzanne Shulman

Oboes

Frank Morphy
 Judith Harris
 Thomas Schweitzer

Cor Anglais

Thomas Schweitzer

Clarinets

Peter Smith
 Paul Grice
 Lynne Milnes

E flat Clarinet

Lynne Milnes

Bass Clarinet

Paul Grice

Bassoons

Bill Douglas
 Mitchell Clarke

Horns

Gloria Coleman
 Evan Philpotts
 Richard Ford
 Karen Whately

Trumpets

Joan Bezeau
 Byron Dow

Trombones

Gordon Cherry
 Graham Wishart
 Ken Knowles

Tuba

Derek Jackson

Harp

Rhonda Baker

Piano

Graham Welch

Timpani

David Bergson

Percussion

Paul Caston
 Brigita Dobel
 Marianne Mamula
 Patricia Perrin
 Wilson Swift

Librarian

Paul Darby

In "Die Kluge" Orff has taken a folk-lore tale, similar to one used by Grimm, and set it to music for performance by singers on a stage. He has given the barest of stage directions and a plot that suggests either the simplest of symbolic treatments, or techniques that can be extended beyond the limitations of the stage and theatre.

In this production we have chosen the latter: to experiment with techniques that many might consider alien to the traditional concept of opera, in spite of the growing awareness of the inter-relation of the different media and the strong trend towards the integration of art forms.

Carl Orff has defined opera as "an extension of theatre in song". The Opera School attempts to extend theatre even further, through the use of graphic images projected on to screens. Although five screens are used in this production, we are nevertheless containing them within the accepted physical limitations of the stage and, for practical reasons, they form an integral part of the set design. The experiment is in the use of images to stimulate the imagination and to supply information beyond the physical scope of the stage.

Pictures, which relate directly to the characters and action on the stage, are projected on to the screens throughout the production. One episode suggests the use of a technique of flash-backs, common in movies. In some instances the pictures are portraits on the wall, which react to words and thoughts of the actors. In other instances the pictures symbolize the thoughts of the actors, or serve as an extension of mood. Occasionally, moving images are used to carry forward the action which could not otherwise be performed on the stage.

This is an experiment combining many different skills, talents and facilities. We hope that this production will contribute to the development of Canadian theatre.

Stephen Ford